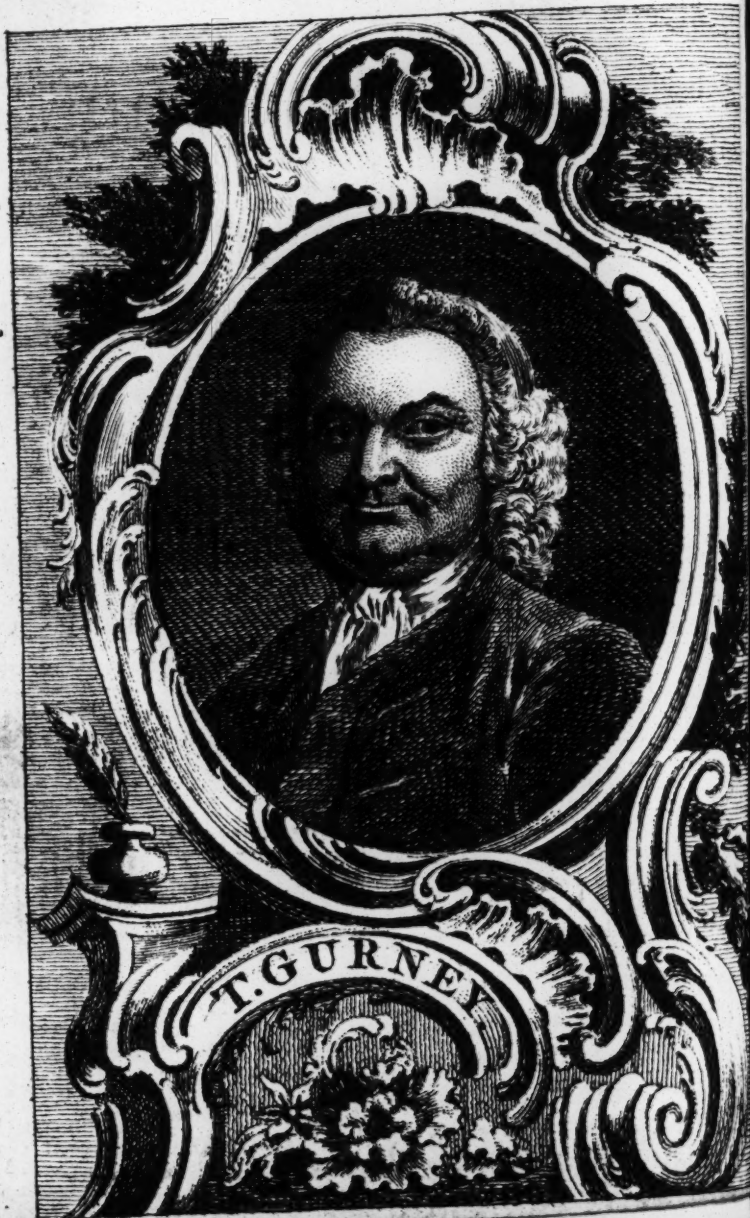


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# Brachygraphia:

or

## SHORT-WRITING,

Made easy to the Meanest Capacity.

*The Persons, Moods, & Tenses,*

*Being comprized in such a Manner, that  
little more than the knowledge of the Alphabet  
is required, to the writing hundreds of  
Sentences, in less Time than Spoken.*

*The Whole is founded on so just a Plan,  
that it is wrote with greater Expedition  
than any yet Invented, and likewise  
may be read with the greatest Ease,*

Improv'd after upwards of Thirty Years

*PRACTICE and EXPERIENCE.*

---

*By* **THO. GURNEY,**

---

*The Seventh Edition.*

---

Good or bad Sense are wrote with equal Speed,

No need of Grammar Rules to write or read;

Let wise, or foolish, with their Words abound,

The faithful Pen shall copy ev'ry sound:

Ages unborn, shall rise, shall read, and say,

Thus! thus! our Fathers did their Minds convey.

*Published according to Act of Parliament. Price Bound 8<sup>s</sup>*





To the Right Honourable

J O H N

*Earl of Buckinghamshire,*

*BARON of Blickling in the County of Norfolk, One of the Gentlemen of the Bedchamber to his Majesty, and One of His Majesty's most Honourable Privy-Council.*

*My LORD,*

**N**OBILITY and elevated Rank in Life never recommend themselves more to the Notice and Esteem of the World, than when they concur to yield Protection to Works calculated for general Utility; and among those more immediately so formed, I presume an approved Method for teaching expeditiously the noble Art of SHORT-HAND Writing, may be allowed to claim no inconsiderable Share of the Public Regard.

The

The Honour your Lordship has done me, in permitting me to prefix your respectable Name to this New and Improved Edition of my *Brachygraphy*, effectually anticipates all further Recommendations of it. Indeed, I always thought Self-Boasting a very insufficient Testimony of the superior Excellence of any Performance; therefore, whatever Degrees of Merit other Attempts of this Nature may be thought to possess, it abundantly contents me, that I am so happy as to be favoured with your Lordship's Patronage of the following Work.

That your Lordship may long live an Honour to your Country, and your Memory to latest Time be truly honoured by it, is, my LORD, the unfeigned Wish of

*Your Lordship's most dutiful, and*

*Obedient humble Servant,*

Thomas Gurney.

## To the Reader

There are two Ends propos'd by Short-hand-writing. First to take a Speech, or Sermon verbatim, as a Person talks in common And Secondly, to read it again with Ease, at any Distance of Time.

Many Attempts have been made to assist Mankind in this Art, & great Advancements made by improving upon former Authors. Nevertheless, the Nature of the Case being such, some Difficulties have hitherto attended all, & I find the Number of Persons very few who can write & read as before mention'd. The first Step to such is a well chosen Alphabet the more simple the better, so that the letters be distinguishable, & that those most us'd are of that Sort which will easily joyn upon Occasion, as the letters *I. m. n. r.* or *s.* &c. And as the Vowels are of eminent Use in sounding Words, to express them by proper Places is of great Advantage, but still these not being sufficient without calling in the Assistance of arbitrary Characters, such as Prepositions, & terminations, which will be of great use in shortning long Words, but care should be taken here in not crowding too much upon the Memory, if this Sort is multiply'd to a great number, it will render the Alphabet of less use, and perplex the Artist in Reading what he himself has wrote. Those with a knowledge of the 20. shortning Rules that follow will so far compleat a Scholar, that he may venture upon taking a Speech, as if

4

is spoken But to be more particular to each table in its Turn. This is improv'd upon the ingenious Mr. Masons 3<sup>d</sup> Book call'd (*La Plume volante* which without Disparagement to our modern Authors) I think I may say is not inferior to any Book of Short hand extant before this Improvement.

In the first Place let the Alphabet be got well in Memory, so that it be wrote with Ease 3 or 4 times over in a Minute without a Sight of the Copy. 2.<sup>d</sup> Column is only a Specimen of joyning the Letters & needs no Explanation. the 3.<sup>d</sup> on the same page, will be of much Use to the Artist, as many long words are wrote thereby without taking off the Pen.

Page the 12 the Symbolical Improvement, will be soon understood, such Characters require but little trouble to be got in Memory & there is no Room to doubt but they will be read again at first Sight.

Page 13 you see in what place each Vowel is to be put & E equal to the top. I & Y in the middle, O & U at the bottom & Vowel is represented by a Dot, or the next sounding Letter in the place of the Dot. Where ever you meet with the word Example it is not of that Nature with other Starts of the Book to be got in Memory, it being only a Praxis on the foregoing so that the Learner need not surprize himself w<sup>th</sup> an imagination that he has much to get in memory when he turns over the Book.

Page 14 instead of 64 Prepositions & Terminations I have here reduced them to 34, which must be well got in Memory, being arbitrary & independ<sup>t</sup> of the Alphabet, the Use of w<sup>ch</sup>





may be we may be &c.<sup>a</sup> so for all others, to the negative not, page 23 these will be found of great Advantage in the Art where Sentences of this Sort which are very frequent may be wrote as quick as spoken with Ease. Page 24 of more Symbolical Characters, they being so natural & easy that 2 or 3 Times looking over y<sup>m</sup> will be sufficient for the Knowledge of each: Spelling in Short hand is to write those letters only which found Words such as It sfxn for satisfaction plfurn for pleasant fntn for Fountain omndfn for Commendation pblefn for Publication &c.<sup>a</sup> but what I mean by deficient Writing as on this Page is to write some Word shorter than those, such as are there in the Last Column, and the Artist who has any Quickness of Hand will need to make use of but few of this Sort if any.

Page 25 middle Column where is a Specimen of the final s after the Letter x I need not tell the Reader s stands in the same Position with the Letter a the Difference is a is struck upwards the other downwards: a is there will be distinguished from each other. s being never used but at the beginning of words and the other at the end.

Let the learner get in Memory each Table in the Order as they are placed, and practice by providing some Person to read to him about an Hour a Day, he will find by the Clock how he advances in Writing this or the other Chapter. thus by giving the Reader proper Signals, when too fast, or too slow, to keep just before the Pen, Two Persons or more may find to the greatest Exactness which advances most in the Art.

To Mr. GURNEY on his Short-Hand  
Writing.

SACRED to industry and deathless fame,  
For ever, Gurney, live thy gentle name !  
Nor less esteem'd shall live thy wond'rous art  
That speaks the latent thought, or paints the heart.  
Pale study wastes no more the midnight oil,  
O'er tedious tomes consuming endless toil ;  
Thy pen shall catch th' idea from the soul,  
And give the mind in living streams to roll.  
Go, bid the Chian bard's poetic fire  
To the small limits of a page retire :  
To the small limits of a page restrain  
The gentler numbers of the Mantuan swain.  
Go, Gurney, friend to science, and defy  
The pow'rs of envy, bid her arrows fly :  
The shield of merit shall repel the blow,  
And her own tortures curse the dastard foe.

*Christ's Hospital.*

T. Pentecross.

Wrote on the first Leaf of a Manuscript  
taken in Mr. GURNEY's Short-Hand.

**H**ERE, Curiosity, forbear to pry ;  
Vain the desire, and impotent the eye !

“ Had we the key, each line would doubtless prove

“ A treasonous libel, or a tale of love ;

“ Here pilfer'd puns, or there a bawdy scene,

“ As mirth or malice guides the flippant pen.”

—Vain searchers, go, untwist the threads of light,  
And measure mountains in the orb of night !  
Or bend your sight to count the insect troop  
That crowd each leaf, and tenant every drop !  
Nor gaze in vain this eye—bewildering scene,  
The child of *Gurney's* hieroglyphic pen.

*To the* A U T H O R.

On his Book of SHORT-WRITING.

Culpantur frustra calami. ————— HOR.

**B**Y Intuition is the Seraph taught  
 To read the mind, and interchange the thought?  
 Does on his breast the living language lie,  
 And quick ideas circle at the eye?—

—Nor has mankind an art unequal found:  
 And taught the eye to catch the letter'd sound:  
 While thus the dumb exulting tell their care,  
 And deafness feels the sounds he cannot hear.  
 —But slow the speaking hand till GURNEY sprung,  
 And form'd the finger rival to the tongue.

Tale-licens'd travellers are wont to boast  
 Amazing converse in the realms of frost;  
 Lips move unheard, each sound in ice entomb'd,  
 Stagnate his current and his wing benumb'd,  
 Slumbers inactive, till a warmer sky  
 Unbinds the glebe, and bid the accents fly —  
 Thus Gurney's arts the fleeting word congeal  
 And stay the wanderer to repeat his tale,  
 When the quick eye-ball thaws the letter'd plain,  
 Calls out the sound, and wakes the dormant strain.

Taught by thy rules, while panting hearts indite,  
 Obedient hands with equal ardour write;  
 And distant friends rejoicing know to speak,  
 Wrapt in a sheet, the converse of a week:  
 Go further, Gurney, and thy wond'rous toil  
 Shall print the sigh, and imitate the smile.  
 Whate'er the tongue or trembling string commands,  
 Shall live obedient to the echoing hands,  
 Each air and grace the faithful letter bring,  
 If Silvia lisp, or soft Amelia sing.

Cambridge, St. John's,  
 May 14, 1751.

E. D.

*To the AUTHOR, &c.*

Scribas, ut toto non quator anno  
Membranam poscas.

HOR.

**T**HE nice-wrought acorn (say the learn'd) contains  
The oak's vast branches in its little veins !  
Each leaf distinct, and ev'ry fibre-line  
Mark'd unentangled on the small design :  
Nor less the wonders of the pygmy scene,  
That live the miniature of Gurney's pen.

Yon spacious landscape of the painted mead,  
The winding flood, and mountain clad in shade,  
The gem-set concave of the midnight pole,  
Where wand'ring worlds in wild confusion roll,  
Fair, as we gaze, and undisorder'd lie,  
Plan'd on the little tablet of the eye.

Thus Gurney's art contracts the mighty plan,  
And sinks th' immense of science to a span.  
Lo ! here a line confines a Tully's rage,  
Or Livy's empire stretches half a page ;  
Poetic fires in narrow limits dwell,  
And learned oceans slumber in a shell.

Had earlier ages, happy as our own,  
Ingenious friend, thy flying finger known ;  
If pages then beneath thy dash had sprung,  
Th' unfinish'd sounds still trembling on the tongue,  
O'er pregnant sheets the quick ideas spread,  
As show'ry drops imprint the dusty mead ;  
Now pale ey'd scribes had watch'd their midnight oil  
O'er the slow progress of their folio—toil ;  
Nor lab'ring science would have sought redress  
From the nice structure of th' immortal press.

Feb. 2, 1752.

C. H.



*To the* A U T H O R, &c.

Nondum lingua filet; dextra perigit opus. Mart.

**I**N less enlighten'd ages hadst thou liv'd,  
Gurney, thine art had witchcraft been believ'd;  
With doubtful fear they'd view'd the strange design,  
And thought enchantment dwelt in ev'ry line.

The savage prince, who left his native sands,  
To learn the science of politer lands,  
Admiring thought European saw the sounds,  
And painted accents o'er the spotted grounds.  
Had he then seen thy magic lines appear,  
The tardy words still tingling in his ear;  
Pluck'd from the wing of time, thy pens exceed  
(Amaz'd he'd cry'd) their fleeting fire in speed.

Labours of ages, such, thine art we view  
Intire, and yet epitomiz'd by you.  
Tedious the sollo; but the little plan  
In expedition qualifies the man.

Gurney, for ever bloom thy generous praise,  
And wear unrival'd the compendious bays.

Dec. 13, 1751.

H. B.

*To the* A U T H O R.

**I**N vain the poet taught th' unletter'd age:  
Committed to his memory the page  
Imperfect hung: His feeble mind convey'd  
Fictitious numbers, subjects unarray'd;  
Till time the tedious midnight volumes fill'd,  
That to superior Gurney's art must yield.

Quick flies the pen to actuate the thought;  
Catches the accent in the instant wrought;

Displays

Displays it to the eye; then feeds the sense  
On wit and beauty; in the vast expanse  
Unlimited the fond conceptions find,  
That swell the thought, and captivate the mind.

In this short page he scorns the vulgar rules,  
And mounts above the limits of the schools.  
On Pegasean wings aloft he flies;  
Secrets explor'd from hidden nature tries;  
Where time anticipated bounds the scene,  
Fill'd with the swifter progress of his pen.

Such is thine art, and such the grand design!  
Figures make sense, and bid th' idea shine.  
In copious excellence, th' abstracted sound,  
Lives, without letters, and in words abound.

The universal register of fame  
Shall fix in record gen'rous Gurney's name.  
Improv'd mankind shall join the great applause,  
And noblest numbers own the noblest cause.

Sept. 17. 1751.

W. B..

N. B. If any difficulty should arise, direct to JOSEPH  
GURNEY, Son and Successor to the Author,  
Bookseller in Holborn, opposite Hatton-Garden,  
mentioning the No. of the Book, and such shall be  
duly answered.

No.

The Alphabet.			Letters.	Words.		
/	a.	1	br.	ask	f.	ask
1	b. be.	2	bl	blsd	u	blessed
c	c. h. see	3	sm	cmwn	z	commission
\	d. did	3	tm	cmfwn	z	compassion
✓	e. he	s	om	dspr	z	despair
7	f. if	v	dr	dsps	z	despise
l	g. God	v	fr	consl	z	essential
L	h. have	l	gr	fsn	z	fasten
J	i. Jesus. high	~	pl	gst	f	ghost
'	i. Eye	y	lot	ist	y	just
u	l. Lord. hell.	Y	dot	kp	z	keep
o	m. him	f	cst	lmntsn	z	lamentation
-	n. in	7	mst	mstrst	z	mistrust
L	o.	7	ist	mongr	z	messenger
o	p. people	7	nfs	nostns	z	instance
q	q. question	u	lsn	plont	z	pleasant
y	r. are. her.	z	plan	rst	y	rest
/	s. is	z	pilsr	rmsn	z	remission
o	s. nothing	7	axn	spson	z	suspicion
l	t. it	x	axd	slmn	z	solomon
L	u. you	z	fsp	swl	z	swell
A	v.	z	dsp	strm	z	storm
A	w. wh. wh.	z	mn	tlrsn	z	tolloration
x	x. Christ	h	cmp	trmpl	z	trample
7	y. ye	z	con	nst	y	west
/	z.	Y	dstr	atrm	z	extreme
z	&c.	z	mk	alnt	z	excellent

# Symbolical Improvem.<sup>t</sup> on the Foregoing

i.	Ascend	\	divide-ed	∧	piece-co
/	Ascending	≠	undivided	∑	quake
Ⓒ	all about	✓	edify	†	sword
Ⓓ	all round	⊥	Foundati <sup>on</sup>	⋮	tremble
Ⓕ	all in all	⋈	Foot step	⌒	passover
i	above	⌈	great God	H	inseperable
⌋	below	⌋	ground	⋈	scatter-ed
⌋	before	⌋	go back	∇	surmount
⌋	behind	⌋	ungodly	Ⓒ	surround
⌋	belong	⌋	heavy	Ⓒ	round
⌋	back	"	Eyes	⋈	together
⌋	blaspheme	†	Judgment	⌋	trespass
⌋	bottom	†	just Judg. <sup>t</sup>	⌋	transport
⌋	bottomless	⌋	little	⋈	all together
⋈	between...et	⌋	large	⋈	both together
⌋	break	:	also	⌋	within
⌋	contrary	Ⓒ	labyrinth	⌋	without
⌋	confederate	Ⓒ	illuminate	⌋	within
⌋	Covetous	Ⓒ	about him	⋈	Trinity
⌋	descend	Ⓒ	mediator	⋈	in Unity
⋈	double	Ⓒ	in y <sup>e</sup> middle	⌋	over
⋈	distribute	:	multiply	⌋	under
⋈	—tion	:	—cation	Ⓒ	wilderness
⌋	degenerate	⌋	Parallel	⌋	wherefore

Your Vowels a and e, at head are put, ..... 1'  
 i, y, ith, middle, o and u at Foot. .... 1' 1.

1	ba. be.	1'	sa. se.	1	ma. me.
1	bi. by.	1'	si. sy.	1	mi. my.
1.	bo. bu.	1.	so. su.	1.	mo. mu.

Or the next Letter where the Dot shou'd be, ~  
 It signifies it's Place, as here you'll see. ~

1	tal. tel.	1	mad. med.	1	lam. lem.
1	till. tyl.	1	mid. myd.	1	lim. lym.
1	tol. tul.	1	mod. mud.	1	lom. lum.

Have you Two Vowels, that shou'd be express'd,  
 Dot for the first, the other's as the rest. ~

1	tion.	1	tion.	1	groan.	1	loan?
---	-------	---	-------	---	--------	---	-------

~ ~ ~ Example ~ ~ ~

1	at any time	1	come out	1	at all
1	brought out	1	hum <sup>n</sup> . nature	1	may be
1	went out	1	divine nat <sup>n</sup> .	1	may not
1	sought out	1	cannot tell.	1	may have

Or if begin with what stands last in view, ~  
 Make but that letter black, and call it two. ~

1	last time	1	next time	1	single line
1	bar. ber.	1	sar. ser.	1	tar. ter.
1	bir. byr.	1	sir. syr.	1	tir. tyr.
1	bor. bur.	1	ser. sur.	1	tor. tur.



# 34 Q. repositions and Terminations.

†	ab. abbreviate ob	e	self
γ	dth. death th'd	┘	ch. chap
-4	four. figure	`	th
^	vad. vid. ved. with	/	sh. she
<	said. side	τ	tempt
∧	pect. place	γ	favour
	sh. shall. should	l	had
∅	scribe	┘	able
γ	fall fell	l	table
∩	been. believe	u	ship
.	they. thee. the. thy. of	:	city
†	sub. sub	┘	up
┘	chr. church	Y	lat. lib
†	charge	λ	ward. word
┘	good	u	vol.
o	ver. ever	γ	after
u	car. cer. cur	=	change

# Example.

1	abhor	1	chargeable
2	Abraham	2	goodness
3	loathed	3	forever
4	breathed	4	— and ever
5	forehead	5	nevertheless
6	aforesaid	6	conquer
7	forecast	7	himself
8	foretold	8	myself
9	David	9	chapman
10	whether	10	children of men
11	respect	11	temple
12	figurative	12	— of the Lord
13	respective	13	temper
14	disrespect	14	inabling
15	inspect	15	fellowship
16	in	16	up and down
17	a	17	taken up
18	de	18	labourer
19	sub	19	libel
20	fall	20	afterwards
21	fell	21	word of God
22	disbelieve	22	volumn
23	sabbath	23	changing
24	church member	24	changeable

# 20. Shortning Rules.

1	A dot above to the Right is, <i>ity</i> . as			
2	Charity.	Pretty.	Gravity.	Witty.
2	A touch behind is <i>ck</i> , or <i>ct</i> . as			
A	Attack.	Instruct.	Neglect.	Protect.
3	Draw it through it is, <i>en</i> . as			
A	Attraction.	Infection.	destruction.	direction.
4	Turn it down it is, <i>tive</i> . as			
A	Attractive.	Instructive.	afflictive.	destructive.
5	For <i>ren</i> , or <i>ror</i> , cast <i>r</i> , each way. as			
5	Deaver.	Terror.	Arrow.	Scaver.
6	For <i>Full</i> join a stroke full to the last as			
6	Needful.	Useful.	powerful.	full.
7	ing is <i>o</i> . as			
7	bring.	fling.	wings.	flings.
8	ing double is <i>..</i> as			
8	bringing.	singing.	swinging.	flinging.
9	A dot above to the left is <i>a</i> or <i>an</i> . as			
9	A House.	A Man.	An Enemy.	An Army.
10	A dot below is down or under as			
10	come down.	Sit down.	under them.	under him.
11	A dot on the left hand in o's place is <i>from</i> as			
11	From me.	From him.	From all.	From them.
12	For <i>ment</i> , put only <i>m</i> . as			
12	Command.	Punishment.	Fulfilment.	Employment.

13	ell	A stroke above is upon or upon the as					
5	Upon him	5	Upon them	7	Upon all.	7	Upon earth
14	ell	A stroke under is Underneath or under as					
14	Under the Earth.	5	Come Underneath				
15	ell	Made longer it is Understood or Understand as					
17	He Understood	17	We Understand				
17	All Understood not	17	Some Understood not				
17	Their Understanding	17	We Understood not				
16	ell	A Repetition, is a stroke under, as					
21	holy holy	21	Saul Saul	22	Moses Moses	22	Alas Alas
17	ell	Great or Little, is Symbolical as					
24	Great Army	24	Great Man	25	Little time	25	Little thing
18	ell	Contrary is thus ) as					
27	Life and Death	27	Old and Young				
28	Was lost and is Found	28	Rich and Poor				
29	Heaven and Hell	29	Backwards & Forwards				
19	ell	A Foreign Repetition is thus / as					
$\gamma / \rho / \iota / \epsilon / \delta / \nu / \cdot / \cdot / \cdot / \cdot$ <i>Phillipians 4. and 8.</i> $\gamma / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot$ <i>Luke. 3. 24. and 25.</i>							
20	The Figures.						
1	10.	1	1 <sup>st</sup>	} place	6-9	from the 6 to the 9 <sup>th</sup>	
2	20.	2	2 <sup>d</sup>		5	First of all.	
3	30.	3	3 <sup>d</sup>		2	Secondly.	
4	40.	4	4 <sup>th</sup>		3	Thirdly.	
5	50.	5	5 <sup>th</sup>		4	Fourthly.	
6	60.	6	6 <sup>th</sup>		5	Fifthly.	
7	70.	7	7 <sup>th</sup>		1 <sup>st</sup>	a Thousand.	
8	80.	8	8 <sup>th</sup>		1 <sup>st</sup>	Ten Thousand.	
9	100.	9	last		1 <sup>st</sup>	a Thous <sup>d</sup> Thous <sup>d</sup>	

THE Signs.		The PERSONS.		
		I Thou He	She He	Ye You They
	do		Example.	
✓	did-st,	✓	he said	
✓	was	✓	said he	
✓	have	✓	he said he	
✓	had	✓	he said not	
✓	hath	✓	she said she	
✓	should st	✓	ye would	
✓	will would st	✓	could ye	
✓	may-st,	✓	ye should have been	
✓	might	✓	we might have	
✓	must	✓	ye ought to	
✓	can	✓	they should have had	
✓	could	✓	she had had	
✓	ought-st	✓	ye must have	
✓	to	✓	ye cannot	
✓	are	✓	ye have been	
✓	be	✓	she must not have	
✓	am	✓	ye did	
✓	is	✓	ye did not	
✓	let	✓	you must have	
✓	done	✓	can he	
✓	been	✓	can he come	
✓	were. where	✓	can she	
✓	said	✓	will she	
✓	doth	✓	will ye	



# Persons Moods & Tenses

I	1 1	may - st be	1 1	may - st have	1 1	may - st have had	1 1 5	may have done, may have been
Thou	1 1		1 1		1 1		1 1 5	
He	1 1		1 1		1 1		1 1 5	
She	1 1		1 1		1 1		1 1 5	
We	1 1		1 1		1 1		1 1 5	
Ye	1 1		1 1		1 1		1 1 5	
You	1 1		1 1		1 1		1 1 5	
They	1 1		1 1		1 1		1 1 5	
I	1 2	might - est be	1 2	might - st have been	1 2	might - st have had	1 2	might - st have done
Thou	1 2		1 2		1 2		1 2	
He	1 2		1 2		1 2		1 2	
She	1 2		1 2		1 2		1 2	
We	1 2		1 2		1 2		1 2	
Ye	1 2		1 2		1 2		1 2	
You	1 2		1 2		1 2		1 2	
They	1 2		1 2		1 2		1 2	

# Persons, Moods & Tenses.

I	must be	must have been	must have had	must have done
Thou				
He				
She				
We				
Ye				
You				
They				
I	can - st have	can - st have been	can - st have had	can - st have done
Thou				
He				
She				
We				
Ye				
You				
They				

# Persons Moods, & Tenses.

I	could-st be	could have been	could-st have had	could-st have done
Thou				
He				
She				
We				
Ye				
You				
They				
I	should-st be	should have been	shall have had	shall have done
Thou				
He				
She				
We				
Ye				
You				
They				

# Persons Moods & Tenses

I	~	would-st be	~	would-st have been	~	would-st have had	~	would-st have done
Thou	~		~		~		~	
He	~		~		~		~	
She	~		~		~		~	
We	^ ~		^ ~		^ ~		^ ~	
Ye	~		~		~		~	
You	~		~		~		~	
They	~		~		~		~	
I	^ 4.	ought-st to	^ 4.	ought-st to have been	^ 4.	ought-st to have had	^ 4.	ought-st to have done
Thou	^ 4.		^ 4.		^ 4.		^ 4.	
He	^ 4.		^ 4.		^ 4.		^ 4.	
She	^ 4.		^ 4.		^ 4.		^ 4.	
We	^ 4.		^ 4.		^ 4.		^ 4.	
Ye	~ 4.		~ 4.		~ 4.		~ 4.	
You	~ 4.		~ 4.		~ 4.		~ 4.	
They	~ 4.		~ 4.		~ 4.		~ 4.	

# The Negative not

I	~	would	I was	
Thou	~	can	Thou had	
He	~	shall	He did	
She	~	should	She spoke	
We	~	must	We ought	not
Ye	~	might	Ye let	
You	~	may	You said	
They	~	ought	They were	

✓ said he not so  
 ✓ said not he so  
 ✓ had not he been  
 ✓ could ye not have  
 ✓ he came not here  
 ✓ may not She be  
 ✓ I am not come to  
 ✓ come not here

wouldst have done

oughtst to have done

Symbolical			Deficient		
—	long forth.	○	The World.	7	notwithstanding <sup>-ding</sup> .
—	beyond.	○	This World.	h	Gospel.
=	even.	○	The other W <sup>d</sup>	f	Apostle.
=	uneven.	H	Subject.	✓	Epistle.
—	it.	H	Subjection.	8	everlasting.
—	and.	○	Nothing in the World.	—	concern.
:	{and it came	○	Round the	f	{advance.
—	to pass.	○	World.	f	{advantage.
I	Stand fast	○	{Thorough	ε	covenant.
I	{Sit fast.	○	the World.	3	member.
I	{Steadfast.	○	{Come into	3	wisdom.
I	Sit together	○	the World.	3	Devil.
I	Stand tog <sup>r</sup>	○	{Foundation	—	Kingdom.
I	full.	○	of the World.	—	of Christ.
I	fill.	○	{World with	—	of God.
π	Footstool.	○	our end.	—	of heaven.
h	hold back.	○	{Beginning	—	{Baptise - om.
v	therefore.	○	of the World.	h	{Bishop.
○	thereabouts.	○	{End of the	f	Saint.
BP	tabernacle.	○	World.	2	Chief.
A	high Priest.	○	{Heart set u-	1f	Signification
○	high Place	○	pon y World.	7	Contradiction
○	heart.	○	{Sin entered	—	Individual
=	heaven	○	into y World.	7	distinguish
		○	{Things in		
		○	the World.		
		○	{The greatest		
		○	part of y W <sup>d</sup>		
		○	{From one end		
		○	of the World.		
		○	to the other.		



The LORD'S Prayer.

The First Psalm.

Where s follows r.	Where Two Vowels require to be sounded when one ends the Word.	Where d follows a, or u.
<p>Master</p> <p>Mistress</p> <p>Flowers</p> <p>Distress</p> <p>Brass</p> <p>Lovers</p>	<p>Ninewh</p> <p>Joy</p> <p>Captive</p> <p>Survive</p> <p>Bavaria</p> <p>Revive</p>	<p>cab cib cul</p> <p>dab dib dub</p> <p>fab fib ful</p> <p>gab gib gul</p> <p>mat mib mul</p> <p>rab rib rub</p>

<p>Angel</p> <p>fallen Angel</p> <p>Circum</p> <p>— stance</p> <p>Ceremony</p> <p>— al</p> <p>Doctrine</p> <p>false doctrine</p> <p>Ecclesiastic</p> <p>— al</p> <p>Tehovah</p> <p>Justify</p> <p>— cation</p> <p>Ignorant-ce</p> <p>Manifest</p> <p>Minister</p>	<p>ord order</p> <p>providence</p> <p>priest</p> <p>Sanctify</p> <p>— cation</p> <p>Sacrifice</p> <p>Sacrament</p> <p>extraordinary</p> <p>extravagant</p> <p>about</p> <p>bondage</p> <p>evident - ce</p> <p>demonstrate</p> <p>establish</p> <p>if it be so</p> <p>finite fold</p>	<p>glory</p> <p>govern</p> <p>— ing</p> <p>hypoocrite</p> <p>hold held</p> <p>priveledge</p> <p>particular</p> <p>regenerate</p> <p>— tion</p> <p>Shilling</p> <p>Spirit</p> <p>— of Christ</p> <p>— of God</p> <p>Similitude</p> <p>trance tribe</p> <p>yard</p>
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## To the Learner

When you have got the Rules before your Eyes,  
You'll find by Practice, Pleasure will arise;  
Shall grow familiar; as you thus attend  
No doubt but find it at the Fingers End.

See the Divine prepar'd to let us know,  
What we to God and to our Neighbour owe?  
Divides & subdivides, remarks, explains,  
What our Reformers died for, still maintains;  
Gives us the different Readings of the Text,  
Here Calvin's right, there Bellarmine's perplex'd.

Or the wise Counsel, learned in the Law,  
May well debate, and just Conclusions draw;  
Plead ancient Statutes with the nicest Care;  
Point out if Right; what's your Neighbour's Share;  
With Strength of Reasoning stands if injured friend,  
And puts the Sons of Discord to an End.

Should you attend the Bard who softly sings,  
From Damos's Cottage to the Courts of Kings;  
Of men of Arts, where e'er the Muse can pry,  
From second Causes up to Heav'n.

What e'er the Theme if it Delight affords,  
Dash with the Pen, take down the very Words;  
Swift as the Tongue, so shall the Pen proceed  
Thus you'll preserve what your third Race may read.

To enumerate how useful 't may be made  
In Voyages, Travels, History and Trade;  
What the Advantage to th' enquiring Mind,  
Would swell the Poem larger than design'd.  
So I forbear, turn o're the Leaves and try  
You'll find Example there to Practice by.



## JOB CHAP. XVII

- 1 כִּי הִנֵּה אֲנִי בְּיָדָיו וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 2 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 3 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 4 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 5 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 6 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 7 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 8 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 9 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 10 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 11 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 12 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 13 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 14 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 15 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי  
 16 וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי וְהוּא יִשְׁלֹחַ יָדָיו בְּעֵינַי

Fred<sup>l</sup>. Miller

Page to his Royal Highness

Prince William.







## REVEL. CHAP: X

- 1 וְיָרָא אֶת-הַכְּתָבִים הָאֵלֶּים וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 2 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 3 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 4 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 5 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 6 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 7 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 8 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 9 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 10 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם  
 11 וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם וַיֹּאמֶר אֶת-כָּל-אֲשֶׁר-כָּתוּב בָּם

Erasmus Darwin MB  
 Late of St. John's  
 Cambridge

# PROVERBS Chap: IX

- 1 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ
- 2 אֶל־יָרֵךְ / אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 3 אֶל־יָרֵךְ / אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 4 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 5 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 6 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 7 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 8 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 9 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 10 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 11 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 12 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 13 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 14 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 15 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 16 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 17 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ
- 18 אֵלֶּיךָ יָרָא אֶל־יָרֵךְ / אֶל־יָרֵךְ

*Isaac Harman*

*Clerk to Tho<sup>s</sup> Watton Esq:*

*Morris's Causeway Lambeth*







A	a c i o u				
B	a c i o u				
C	a c i o u				
D	a c i o u				
E	a c i o u				
F	a c i o u				
G	a c i o u				
H	a c i o u				
I	a c i o u				
J	a c i o u				
K	a c i o u				
L	a c i o u				
M	a c i o u				
N	a c i o u				
O	a c i o u				
P	a c i o u				
Q	a c i o u				
R	a c i o u				
S	a c i o u				
T	a c i o u				
U	a c i o u				
V	a c i o u				
W	a c i o u				
X	a c i o u				
Y	a c i o u				
Z	a c i o u				





# Persons with Questions

q.1	q.1	CIL	CIL	q.1	CIL
q.1	q.1	CIL	CIL	CIL	q.1
q.1	q.1	CIL	CIL	q.1	CIL
q.1	q.1	CIL	CIL	q.1	CIL
q.1	q.1	CIL	CIL	q.1	CIL

# Persons with Negatives

q.1	q.1	q.1	q.1	q.1	q.1
q.1	q.1	q.1	q.1	q.1	q.1
q.1	q.1	q.1	q.1	q.1	q.1
q.1	q.1	q.1	q.1	q.1	q.1
q.1	q.1	q.1	q.1	q.1	q.1

# ADDITIONAL DIRECTIONS TO THE LEARNER.

THE following pages, which refer to the two engrav'd pages, folio 37 and 38, are intended for the learner, after he has attained a tolerable knowledge of the theory of the art, (and not before) to assist and expedite him in practising after a speaker, &c.

It may be observed, there are but 8 capital strokes, that can be made with a pen, to be well distinguished from each other, which are 4 strait and 4 curves: The first four are the letters *d, t, s, n*; the others *c, l, p, m*; which four last, put together, compose a circle. As the letters *a, s*, stand in one and the same position, and the letters *c, h*, are the same, these make 10 letters. In order to make up the whole alphabet, it is absolutely necessary, that some of these principal strokes should be blended with each other; as for instance, the letter *h* is part of the letters *a* and *t*; the letter *e* is part of *d* and *a*; the letter *f* part of *m* and *l*; the letter *g* part of *c* and *t*; the letter *b* is a compound character of *t, n*; as the *w* is of *a, d*, &c.

Here are three letters which stand in one and the same position, namely *a, s, z*; the two latter having much the same sound, need little or no distinction, and it is sufficient that the *z* is made a little larger than the other.

As for *a* and *s*, the letters succeeding will always discover its proper name, as one ends at the top, and the other at the bottom, and that the letter *a* is never

ver wrote but at the beginning of a word; such as *am, at, ask, application, appellation, all, assent, action, attribute, &c.* Which, it being a vowel, is represented elsewhere by a dot in its place, as page the 13th. Here the succeeding letter begins where that ends at the top; but where the letter *s* is used, the succeeding letter will appear at the bottom, as *sapplication, splendour, sparrows, smart, smith, swallow, slaughter, &c.* Note, where the letter *t* immediately follows, use the round character, as in *strong, stomach, storm, freight, steward, &c.*

The *sh*, which stands for the person *she*, is never used to begin a word, but will naturally join after *d, l, r, n*, or any consonant, as a termination.

II. In practising on the consonants only, where they will join, so as not to take off the pen, to express the vowels, such as *aggressor, bespeak, spinster, complain, compare, dishonour, complication, application, addition, comfort, consideration, declare, dispute, consolation, specimen, dissemble, qualification, assent, consent, deplore, &c.* for which turn to page 37, column the first.

Thus the consonants will naturally join to write any words, where there is no need to sound the vowels, except the letter *x*, then the pen must be taken off, as in *Oxfordshire, exalt, examine, express, excuse, exempt, explain, next, perplex'd, expose, &c.*

And as *ck* and *ch*, are signified by a touch behind the last consonant, the following may suffice for example, *direction, pinnacle, article, bookseller, miracle, tackle, stocking, October, almanack, Patrick.* See column the second, on the same page.

III. In practising on the alphabet and arbitrary characters, and shortening rules, without taking off the pen, to express vowels, &c. as in *handkerchief, disbelieve, according, alphabet, subjecting, full-pot, pot-full, Charing-cross, disputable, spectacles, infinite, demonstrable, manyfold, expectation, charitable, usefulness, commendable, immutable, tribulation, subornation*. See column the third.

IV. Example with the vowels, &c. *Mountain, maintain, transitory, sabbath, orrery, non-entity, London, Maidstone, window, chappel, chimney, plenty, pre-suppose, Charter-house, round-house, South-sea, statute, crab, cannot tell, attribute*. See column the fourth.

Here it may be seen, that words founded by the same consonants may be easily distinguished by varying into the vowel's places, as in the two first, the consonants *mntn* are only put down, so likewise the words *lamb* and *limb, wrath, Ruth, match, much*.

In some words, the varying into the vowel's place, will not distinguish, as for *element* and *lament*, the consonants *lmnt* will do for either, and the *a* and *e* have one and the same place; but then the sense will appear in the reading at first sight, whenever it shall happen.

V. There are two characters for the letter *u*; no need to call one consonant the other vowel; they being of two sorts only, for conveniency in joining: The personal *you* is only used when the letter *n* immediately follows, as in *given, raven, leaven, cloven, &c.* The other when the letter *d* succeeds, so, as if required, to form

form it instantaneously into the termination *ved* as *save* or *saved*, *love* or *loved*, *move* or *moved*, *rove* or *roved*, *shove* or *shoved*, *crave* or *craved*. See column the fifth.

But where the *u* succeeds a consonant, as in the words *pursue*, write *prs* and dot for *u*; *revenue* is *rvn* and dot for *u*; *residue* is *rsl* and dot for *u*.

VI. There are two characters for the letter *s*, in order for expedition, the round one being never used at the end of a word, nor to begin, unless where the letter *t* immediately follows, as in *stranger*, *stubborn*, &c. It will naturally join to any consonant where necessary, and is of great advantage in writing abundance of words, for instance, (see column the 5th) *insult*, *institution*, *distribution*, *consultation*, *mistrust*, *resolution*.

The termination *ing* will easily be known from the letter *s*, as it generally falls at the end of a word; in some long words it does not, as in *Issington*, *swarmingpan*, &c.

VII. The words *as*, *is*, and *us*, are signified by the final *s*, in the place of the vowel foregoing, so the first stands high, the second direct in the line, the third in the place of *u*.

The words *of* and *the* are signified by a dot for each, but, in general, they will be understood without writing them at all, where they will naturally join, as *Glory of God*, *glory of heaven*, *glory of the Lord*, *spirit of Christ*, *word of the Lord*, *word of God*, *grace of God*, *doctrine of twins*.

I have



I have kept as close to the alphabet as possible, and doubt not but practice will soon render the artist capable to take a speech or sermon as spoken; but if any difficulty should be met with in writing after a very quick speaker, I would recommend that of writing some few words *deficient* rather than to perplex the memory with too many *arbitrary* characters, as may be seen by column the sixth.

<i>Court of Exchequer</i>	<i>Comprehensible</i>	<i>Evangelical</i>
<i>Bequeath</i>	<i>Mutation</i>	<i>Transubstantiation</i>
<i>Writ of Error</i>	<i>Glorification</i>	<i>Transgression</i>
<i>Condemnation</i>	<i>Evangelist</i>	<i>Interpretation.</i>

Many of my scholars, who have been capable of writing with ease after a common speaker, I have found to be not very exact in placing the persons, moods, and tenses, with the particles, &c. according to art: But I would advise all to be as curious in them as possible, and they will find their account in so doing (it being the beauty of the art), and so natural and easy, that whoever is capable of learning the alphabet, need not doubt of attaining it. The pages 19, 20, 21, and 22, will put this beyond all doubt.

For farther light herein. I have added page 38 in this edition, which the artist is desired to compare with what follows, the four pages mentioned, being all positives, by the adding *must*, *canst*, *did*, *shall* or *should*, *could*, *may*, *had*, *would*, *let*, &c. before the person, it is turn'd into a question, *viz.* *A freedom*

*Must*

<div> <div>[ I ]</div> <div>thou</div> <div>be</div> <div>she</div> <div>Must { we } be</div> <div>ye</div> <div>you</div> <div>they</div> <div>[ it ]</div> </div>	<div> <div>[ I ]</div> <div>thou</div> <div>be</div> <div>she</div> <div>Canst { we } have</div> <div>ye</div> <div>you</div> <div>they</div> <div>[ it ]</div> </div>	<div> <div>Must I be</div> <div>Canst thou do</div> <div>Did he come</div> <div>Should she know</div> <div>Could we hold</div> <div>Can ye make</div> <div>May you find</div> <div>Had they been</div> <div>Would it answer</div> </div>
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So, by adding the negative, *not*, the affirmative or question is turned into a negative, and that divers ways, as

*He could not have*

*Could he not have*

*Could not he have*

*She could not have been*

*Could she not have been*

*Could not she have been*

*We might not have had*

*Might we not have had*

*Might not we have had*

*May not I come, Cannot thou go, Will he not take, Must not she be, Are not we, Ought not ye, Had not you been, Did not they see, Could not it be.*

*May I not come, Cannot thou go, Will he not take, Must she not be, Are we not, Ought ye not, Had you not been, Did they not see, Could it not be.*

*I could not have had, Thou couldst not have been, He could not have said, She could not have done, We could not have made, Ye could not have known, You could not have heard, They might not have come, It had not been missed.*

By these sort several thousands of characters, for words and sentences, may be wrote with great facility.

The reading will distinguish, according to the person  
suc-

succeeding, whether to read *was* or *wast*, *where* or *wert*, *has* or *hast*, *had* or *hadst*, *shall* or *should*, *shalt*, *shouldest*, *may*, or *mayest*, *can* or *canst*, *would* or *wouldst*, *could* or *couldst*, *ought* or *oughtest*, *let* or *lettest*: Thus *broke* or *broken*, *piece* or *pieces*, *fall* or *fell*.

### Of POINTING.

For a full-stop leave a double distance.

For a new subject begin a line.

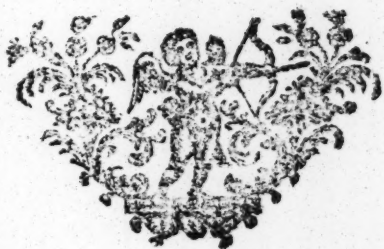
I have obtained from some of my scholars a psalm or chapter, and engraved them from their own handwriting, from which will manifestly appear the utility of it, and how easily one can read what another writes. It is possible some may join more words together without taking off the pen, than others, yet the words are wrote the same.

In order for expedition, I would advise the use of a hard nibb'd pen. When a council quotes an author or statute, where he reads, take down the folio, and leave an opening, which may be filled up at your leisure; so the same if a divine reads a passage in scripture, take chap. and ver. and supply that at your leisure. If a sentence is spoke incorrect, and again repeated, that which is to be neglected draw a stroke through it, if a single word it requires blotting out, draw two strokes, (as ==) through it, then it can't signify any word in shorthand.

In page 36, I have added an epitome of an Index to a Common-place book, according to Mr. Locke's method, which may be put on two pages at the

the end of the book, by the help of which, any thing you have thought worthy of a place there may be found. For instance, in my Common-place book, page 60, I have remarked something from an ingenious author, on *Space*; in my Index, in the compartment belonging to *S*, on the line belonging to *a*, the first vowel in the word *Space*, I put 60, the page where to find it. In page 16, I have a poem on creation, which I find by putting 16 on the line of *e* in *C*, *e* being the first vowel in *creation*, &c.

To preserve the uniformity of the Index, there is no letters *K*, *Y*, and *W*, which are to be supplied by the letters *C*, *I*, and *U*, and as the *Q* has always the vowel *U* after it, it is put to the *U* in *Z*.



*WE* whose names are under-written, having learned this method of Short-hand, do, in justice to the Author, affirm, that this book alone is sufficient to teach the art perfectly; it being properly adapted to the capacities of learners in general, and to the most useful purposes of the art, with respect to Law, Physic, Divinity, &c.

*William Chinnery*, Junior, Writing-master, and Accomptant, in Gough-square, who for his own private use has wrote in this method the Book of Psalms, and the New Testament (Vid. page 35.)

*Thomas Harper*, Writing-master and Accomptant, at Croydon, Surry.

*Isaac Harman*, Clerk to Thomas Nash, Esq; Lambeth.  
(Vide page 32.)

*John Fenwick*, Writing-master and Accomptant, in Marsham-street, Westminster.

*Frederick Miller*, Page to his Royal Highness the Duke of Cumberland. (Vide page 21.)

*Richard Hale*, Writing-master and Accomptant, St. Thomas's, Southwark.

*Josiah*

*Josiah Lewis*, who has wrote the New Testament in this method in 100 hours, the Book of Psalms in 30 hours, and the Books of Job, Proverbs, Ecclesiasticus, and Solomon's Song in 24 hours, all which the curious may freely inspect. (Vide page 33.)

*John Payne*, Bookseller, at the Feathers, Paternoster-Row. (Vide page 29.)

*Henry Fenwick*, Printer, Stanhope-street, Clare-Market.

*John Bourn*, at Mr. Fearing's, Abb-Church-Lane.

*Joseph Bedder*, Basing Lane.

*Mark Warkup*, Junior, at the War-office, Woolwich.

*Joseph Russell*, Cooper, Virginia-street, Wellclose-Square.

*Lawrence Pitt*, Book-keeper, at the George-inn, Snow-Hill.

*Isaac Padman*, at the Bank of England.

*Thomas Marsom*, at Mr. Hammond's, near King Edward's Stairs.

*John Marsom*, at Mr. Taylor's, near ditto.

*Thomas Wells*, Chafer, Cock-Court, St. Martin's le Grand.

*Bernard Bayley*, Watch-maker, in Plummer's-Court, near the Vine-tavern, Holborn.

*William Petty*, at Mrs. Harris's, the Wheat sheaf, in Wood-street.

*John North*, Chafer, St. Martin's le Grand.

*Charles Chinner*, at the Hermitage, Wapping.



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